



The Oolah



A COMIC OPERA IN THREE ACTS.

MUSIC BY
Charles Lecocq.

LIBRETTO BY
Sydney Rosenfeld.

AS PRODUCED IN THE
BROADWAY THEATRE, N. Y.

(The handsomest and safest theatre in the world)

MR. FRANK W. SANGER, MANAGER.

BY



FRANCIS WILSON AND COMPANY.



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THE OOLAH.

CAST :

HOOLAHGOOLAH	DARINOORA.....
THE CADI.....	TOUROULOUP.....
AKHALZAKEK.....	BAMPOORA.....
THE PRINCE.....	SHIM-RANA.....
NEDJEF.....	ALEE.....
RAMADAN.....	ATOORA.....
NELKIB.....	VELIS.....
LIMBULL.....	ZAMAH.....

COUSINS, BRIDESMAIDS, GUESTS AND CITIZENS.

ACT I. Public Place in a Persian Village. ACT II. Reception Hall at Akhalzakek's. ACT III. A Persian Bazaar.

ACT I.

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THE OOLAH.

COMIC OPERA IN 3 ACTS.

OVERTURE.

Text by SYDNEY ROSENFELD.

Music by CH. LECOCQ.

The musical score is written for piano and consists of five systems of music. The first system is marked *Largo.* and begins with a *Piano.* instruction. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system features a grand staff with a treble and bass clef. The second system continues the *Largo* tempo and includes dynamic markings *p* and *pp*. The third system is a grand staff with a treble and bass clef, featuring a complex melodic line in the treble. The fourth system is marked *Andantino.* and *dolce.* and begins with a *pp* dynamic. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4. The fifth system continues the *Andantino* tempo and includes a *p* dynamic marking. The score concludes with a double bar line.

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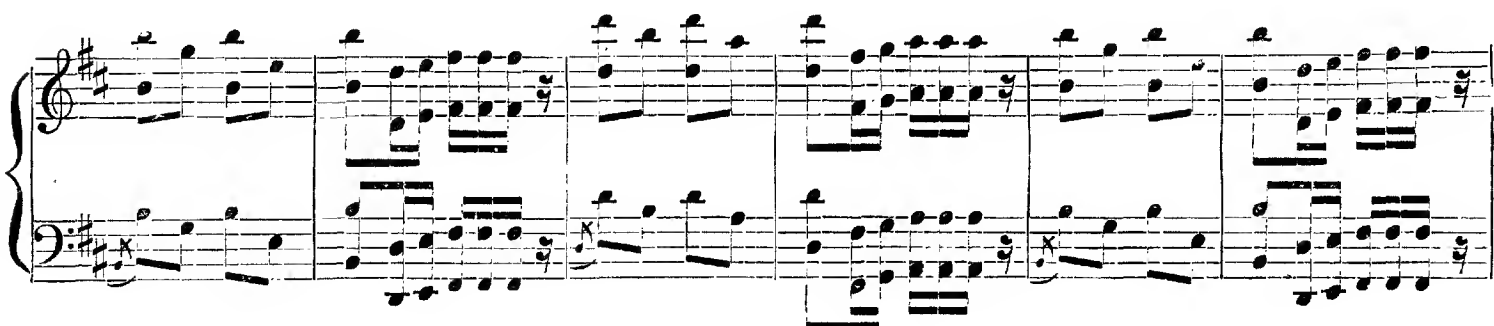
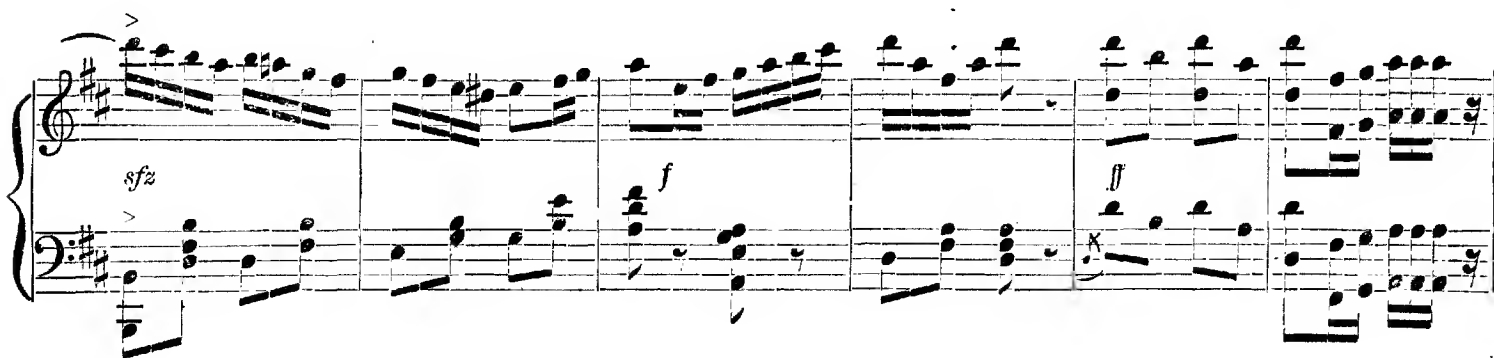
First system of a musical score in G major. The right hand features a series of ascending eighth-note runs, while the left hand provides a steady accompaniment. A *pp* (pianissimo) dynamic marking is present in the right hand.

Second system of the musical score. It begins with the tempo marking *Allegro moderato.* and dynamic markings of *f* (forte) and *p* (piano). An *8va* (octave) marking with a dashed line is shown above the right hand. The system concludes with a *f* dynamic marking.

Third system of the musical score. The right hand contains the lyrics "cres - cen - - do." and a *ff* (fortissimo) dynamic marking. The left hand continues with a consistent accompaniment.

Fourth system of the musical score. It includes an *8va* marking above the right hand and *p* (piano) dynamic markings in both hands.

Fifth system of the musical score, featuring a final melodic phrase in the right hand and a concluding accompaniment in the left hand.



OOLAH.

pp

f

tutta la forza.

fff

p

cres.

cen do.

OOLAH.

First system of musical notation, measures 1-6. Treble and bass staves. Dynamics: *f*, *ff*.

Second system of musical notation, measures 7-11. Treble and bass staves. Dynamics: *molto dim.*, *p*, *rall.*, *pp*.

1o tempo.

Third system of musical notation, measures 12-16. Treble and bass staves.

Fourth system of musical notation, measures 17-21. Treble and bass staves. Dynamics: *dolce.*, *pp*.

Fifth system of musical notation, measures 22-26. Treble and bass staves. Dynamics: *a tempo.*, *rall.*, *marcato.*, *molto cres.*

Sixth system of musical notation, measures 27-31. Treble and bass staves. Dynamics: *ff*, *Allegretto.*

COLAH.

No. 1. INTRODUCTION.

Allegretto. (168 = ♩)

Piano.

f *mf* *f*

CHORUS.
SOPRANOS.

TENORS.

Let's ar - ray, Let's ar - ray,

BASSES.

Let's ar - ray, Let's ar - ray,

mf *f* *mf*

OOLAH.

For this glad hol-i - day, Each house with some glad to - ken, To - ken of welcome

For this glad hol-i - day, Each house with some glad to - ken,

rare To the Great Proph-et's heir,
rare To the Great Proph-et's heir, Great Proph-et's heir. His praise be spo - ken,

OOLAH

mf Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!

mf Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The first vocal staff begins with a mezzo-forte (*mf*) dynamic and the second with a forte (*f*) dynamic. Both sing the lyrics "Great Proph - et's heir, his praise be spo - ken. Al - lah! Al - lah!". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a forte (*f*) dynamic.

Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Al - lah!

Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Al - lah!

The second system of the musical score also consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp. Both sing the lyrics "Welcome the Prince the Prophet's heir. Al - lah! Al - lah! Al - lah! Al - lah!". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a forte (*f*) dynamic.

OOLAH.

mf
They

This system contains measures 1 through 7. It features three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The vocal lines are mostly rests, with the word "They" appearing under the second vocal staff at the end of measure 7. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. Measure 7 ends with a *mf* dynamic marking.

say that he is young and fair, Yet gift-ed with a courage rare ;

mf
So they say.

mf

COLOR.

This system contains measures 8 through 14. It features three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The vocal lines contain the lyrics "say that he is young and fair," and "Yet gift-ed with a courage rare ;" in measures 8 and 9 respectively. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Measure 14 ends with a *mf* dynamic marking and the word "COLOR." in all caps.

This musical score is for page 15 of a piece in D major. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has the lyrics "They say his is a brilliant mind, In" and "So they say, So they say." The second system has the lyrics "brief, the one prince of his kind." and "So they say, So they say, So they say, So they say." The piano accompaniment is written for a grand piano, with both treble and bass staves. It includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *f* > (f marcato). The score concludes with the word "OOLAH." in the bottom right corner.

They say his is a brilliant mind, In

So they say, So they say.

brief, the one prince of his kind.

So they say, So they say, So they say, So they say

OOLAH.

f So they say, . . . *mf* We shall see!

mf say. They say he cap-tures every heart, With

We shall see!

his mag-net-ic, mys-tic art, His eye des-patches Cu-pid's dart,

OOLAH.

The musical score is written for a vocal ensemble and piano accompaniment in the key of D major (two sharps). The tempo and meter are not explicitly stated but appear to be 4/4. The score is divided into four systems. The first system contains two vocal staves and a piano staff. The lyrics 'We shall see!' are under the first vocal staff, and 'We shall see! We shall' are under the second. The piano part provides harmonic support. The second system continues the vocal parts with the lyrics 'He plays a conquering hero's part,' and the piano part. The third system features a vocal staff with the lyrics 'see! We shall see! We shall see! We shall see!...' and a piano staff. The fourth system continues the vocal parts with the lyrics 'We shall see!....' and the piano part. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'f' (forte) and 'f >' (f marcato).

We shall see! We shall see! We shall

He plays a conquering hero's part,

see! We shall see! We shall see! We shall see!...

We shall see!....

OOLAH

SOPRANOS.
Let's ar - ray, Let's ar - ray,

TENORS.
Let's ar - ray, Let's ar - ray,

BASSES.
Let's ar - ray, Let's ar - ray,

mf *f* *mf*

For this bright hol - i - day, Each house with some glad to - ken, To - ken of welcome

For this bright hol - i - day, Each house with some glad to - ken,

f

OOLAH.

rare to the Great Proph-et's heir,
 rare to the Great Proph-et's heir, Great Proph-et's heir. His praise be spo - ken,

mf Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!
 Great Proph - et's heir, his praise be spo - ken. *f* Al - lah! Al - lah!
mf *f*

mf *ff*

OOLAH.

*Piu presto.
sempre. f*



Welcome the Prince the Prophet's heir. Al - lah ! Al - lah ! Al - lah ! Allah ! Let's ar - ray all things



Welcome the Prince the Prophet's heir. Al - lah ! Al - lah ! Al - lah ! Allah ! Let's ar - ray all things

*Piu presto.
sempre. f*



gay, all things gay let's ar - ray ; Give the Prince welcome rare, Hail the Great Prophet's heir ! Let's ar -



gay, all things gay let's ar - ray, Give the Prince welcome rare, Hail the Great Prophet's heir ! Let's ar -



ray All that's gay! For this bright hol - i - day!

ray All that's gay! For this bright hol - i - day!

mf *f*

mf *f*

OOLAH

Detailed description: This musical score is for page 21 of a piece in D major. It features two vocal staves at the top and two piano staves below. The vocal parts have lyrics: "ray All that's gay! For this bright hol - i - day!". The piano accompaniment consists of two systems. The first system has a treble staff with a melodic line and a bass staff with chords. The second system continues the piano part, with dynamic markings *mf* and *f* appearing. The score concludes with a double bar line and the word "OOLAH" written below the piano staff.

No. 2. THE CADI'S SONG.

Allegretto. 92 = ♩.

Ca

1. Peach - es

Piano. *f* *p*

Ca

with a bloom de - li - cious Lay with - in a ven - der's stall..... Of all
 2. ap - pe - tiz - ing peach - es, Mai - dens fair, are all of you And my

Ca

blem - ish un - sus - pi - cious, They looked tempting, one and all..... Lus - cious
 lit - tle sto - ry teach - es Stud - y well your points of view... What you

Ca

fruit with cheeks so dim - ply, We who gazed would oft ex - claim: Ah! these are per - fec - tion sim - ply Pea - ches
 wish that you had less of, Do your ut - most to con - ceal; What you do not fear ex - cess of, Have no

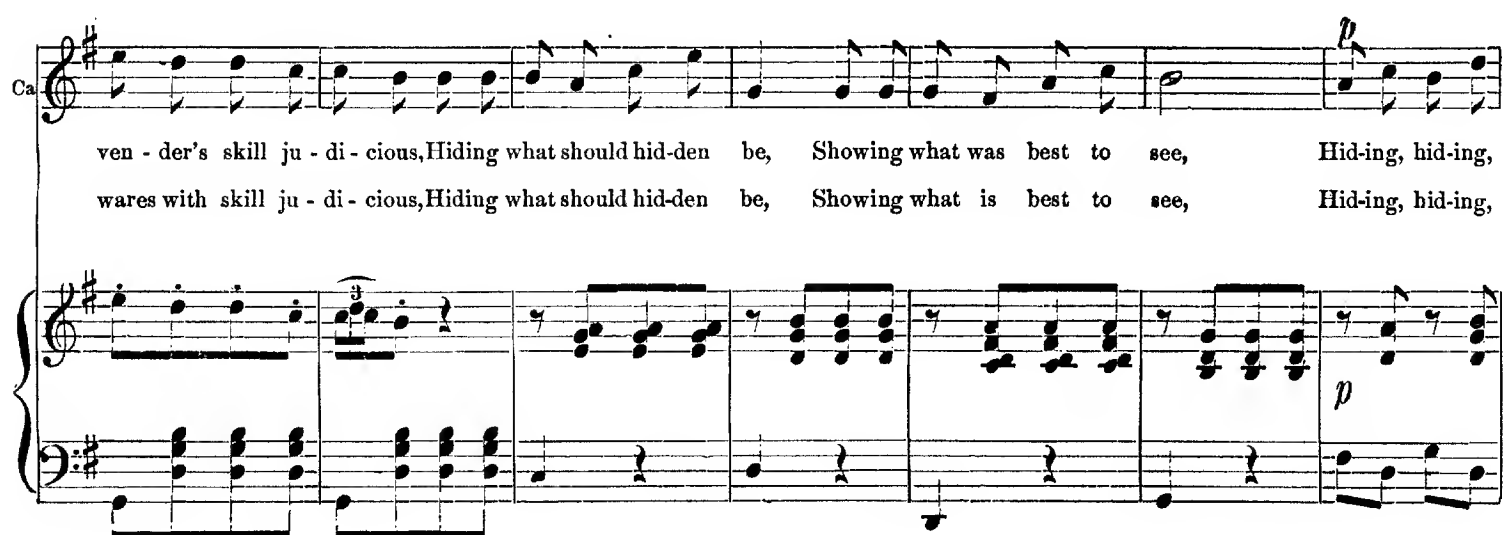
ten.

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COLAH.

Ca. 

wor - thy of the name; But what made them seem de - li - cious, Was the
scru - ples to re - veal; Like the man with fruit de - li - cious, Place your

Ca. 

ven - der's skill ju - di - cious, Hiding what should hid - den be, Showing what was best to see, Hid - ing, hid - ing,
wares with skill ju - di - cious, Hiding what should hid - den be, Showing what is best to see, Hid - ing, hid - ing,

Ca. 

hid - ing, hid - ing what should hid - den be, Showing, showing, showing, showing what was best to see.
hid - ing, hid - ing what should hid - den be, Showing, showing, showing, showing what is best to see.

Ca *f*

Hid-ing, hid-ing, hid-ing, hid-ing what should hidden be; Showing, showing, show-ing, show-ing what was best to

SOPRANOS.

TENORS.

BASSES.

Ca

see. 2. Like those

see.

f *Fin* *p*

COLAT.

No. 2.^a EXIT.

1o Tempo. f

SOPRANOS. *f* Hid-ing, hid-ing, hid-ing, hid-ing, what should hid - den be, Show-ing, showing,

TENORS. *f* Hid-ing, hid-ing, hid-ing, hid-ing, what should hid - den be, Show-ing, showing,

BASSES. *f* Hid-ing, hid-ing, hid-ing, hid-ing, what should hid - den be, Show-ing, showing,

Piano. 1o Tempo. f

show - ing, show - ing what is best to see.

show - ing, show - ing what is best to see.

pp

OOLAH

No. 3. TOUROULOUPI'S LAMENT.

Tourouloupi.

Allegretto. (76 = ♩.)

TOUROULOUPI.

1. Ah! you must ad - mit Na - ture
2. back all my beau - ti - ful

Piano. *mf* *p*

T
made me Dain - ty of mould and made me well; In fem - i - nine ves - ture ar -
dress - es, All oth - er at - tri - butes of taste; Ah! where are my long flow - ing

T
rayed me, Man's ad - mi - ra - tion to com - pel..... But thanks to your kind in - ter -
tress - es? Come back, O trim and ta - per waist.... What use are my youth and my

OOIAH.

T
fer - ence, Dame Na - ture's gifts bring me no joy; What good is a
beau - ty? But her - i - tance left to an - noy; Poor wo - - man's

T
girl of fine ap - pear - ance, When you dis - guise her as a boy, When you dis-
heart! how sad the du - ty That makes a girl change to a boy, That makes a

T
guise her as a boy..... 2. Give
girl change to a boy.....

mf *FINE*

No. 4. THE OOLAH'S ENTRANCE SONG.

Words by SYDNEY ROSENFELD.

Music by W. W. LOWITZ.

FINE.

Voice.

Animato.

Piano.

f

When mar - ried folks fall out and part, as mar - ried folks are apt to do, The

Per - sian law per - mits them to di - vorce when they are read - y too; But

OOLAH.

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ve - ry oft - en af - ter one has giv - en up the oth - er one, The

one re - grets the oth - er and they both re - gret what each has done; But

hav - ing sep - a - rat - ed once, they can - not re - u - nit - ed be, Un-

til the wife has wed be - tween, and that's where I as - sist, you see.

OOLAH.

(Spoken.) For a consideration.

ff

Slower.

I lend my name to hast - y wives, who have re - gret - ted

their di - vorce And fly to me, that is, my name, as to an in - ter - me - diate course; And

ma - ny are the hus - bands, who, in rap - ture, bless and hon - or me, Be-

OOLAH.

cause I've mar - ried wives of theirs,— that is to say, os - ten - si - bly; I

mar - ry them re - lig - ious - ly, re - lig - ious - ly I set them free, Mean-

while per - mit - ting them to be in name a sort of Mrs. me.

(Spoken.) For a consideration.

OOLAH.

335680

For

fixed a - mounts, quite mod - er - ate, I mar - ry, in a for - mal way, An-

oth - er wife, an - oth - er man's, well, al - most ev - 'ry oth - er day, For

which a - mount I spe - ci - fy and give a writ - ten guar - an - tee To

OOLAH.

hand her back the fol - l'wing day, with - out a mur - mur, C. O. D. By

prac - tice and ex - pe - ri - ence I have ac - quir - ed such fi - nesse, I

wed a wife and shed a wife with - out the waste of one ca - ress,

D. C. al Fine.

(Spoken.) For a consideration.

OOLAH.

No. 5. BALLAD.

Darinoora.

Allegretto. (140 = ♩)

DARINOORA.

Piano.

When I was but a gen-tle child, My

p *cres* - - *cen* - *do.* *f* *p*

mother spoke in tones en-dear-ing; Be-ware of hopes and longings wild, Be patient, good and per-se-ver-ing; All

things will come if you will wait, To you will come the time of mat-ing; Wait on con-tent-ed with your fate, And I'm

wait-ing, I am wait-ing, still wait-ing, still am I wait-ing; This

p *pp* *mf* *p*

OOLAH.

D

morn I donned my bri-dal dress, As proud as ev - er Persian la - dy; All was prepared; but sore dis-tress, We

p

D

wait-ed vain-ly for the Ca - di; Fled fa - ther, lov - er, rag - ing straight, To fetch the man to do the

D

mat - ing; To me they said, de-part-ing, Wait, And I'm wait - - ing, I am wait - - ing: Still I'm

poco sfz

poco sfz

D

wait - ing, still am I wait - ing. The wedding guests, the wedding cake, The

pp

pp

p

D

wine, the blush-es all were read - y; I had rehearsed with - out mis-take My soft replies with ac - cent

D

stead - y; Now fa - ther - less and hus - band-less, I come to seek them for the mat - ing With -

D

out them I'm in sore dis - tress, And I'm wait - ing,..... I am wait - ing, still

D

wait - ing, still am I wait - ing.

OOLAH.

No. 6. MARCH AND ENTRANCE OF THE PRINCE.

Air, Scene and Cadi's Song.

[illegible]



OOLAH.

ff

f

f

ff

Largo.

PRINCE. *RECIT.*

My thanks, kind friends; 'tis I, your prince, Yet though a prince, you need not fear me;

RECIT.

p

Allegro poco moderato.

Be - ing geu - ial, I e - vince Pleasure in gen - ial objects ucar me.

p

f

p

(104 = ♩) *All.*

P

I love the birds that fill the air With car-ols blithe that ring with

P

prais - es, . . I love all Nature's blossoms fair, . . I love . . the butter-cups and dai -

P

sies ; But there's naught to compare With the love that I bear . . To wom - an, to

P

wom - an so won - drous fair, Ah ! naught can com - pare with wom - an, naught can com - pare with

OOLAH.

P

wo - man, fair wo - - - man, fair wo - - - man.

P

When at my court the grand vi - zier On pol - i - tics asks my o-

P

pin - ion, Ah! well, I make my stat - us clear, There's but one code

P

in my do - min - ion : That is wo - man so fair, with whom none can com-

OOZAH.

P

pare, Ah! wo - man, ah! wo - man, what can com - pare With the love that I

dolce.

p

P

bear woman, woman so fair? Ah! wo - - - an, fair wo - - - man.

f

SCENE. Recit.

CADL.

C

Up - on this sub-ject now in hand, We're yours, your highness, to com-

Moderato. (120 —)

C

mand; Since it is a wife our prince de - sires, He'll find, per-

p e legg.

haps, all he re - quires..... A - mong these maids who read y

PRINCE.
Well said, in - deed,..... That's all we need, Let us pro - ceed!

stand, Now one, two,

(Whispering to the ladies.)

three, Put on some style, Be soft and win - ning, Don't stand there

(Smiles hideously.)

grin - ning, But try and wear a hap - py smile Like me!

THE LADIES.

Be soft and

piu f

OOLAH.

win - ning, Don't stand their grin - ning, But smile a hap - py, hap - py smile will

we!

(112 = ♩)

f *p*

COUPLETS.

Cadi.

CADI

1. Be-hold Ve - lis a charm - ing crea - ture, Gaze on this wealth of flow - ing
2. zel of haught - y bear - ing, Who man-y of-fers hath de -

hair,
clined, There is a grace in ev - 'ry fea - ture, In her you'll find a jew - el
Here is a rose well worth the wear - ing, A maid of rare - ly prop-er

OOLAH.

rare, mind, In me you'll find a jew-el rare.
A maid of rare-ly prop-er mind.

VELIS.
ATOORA.

p

Not bad, not bad, but still, but still, She does - n't seem to fill the

PRINCE.

bill.

CADI. *cres.*

not bad, not bad, but still, but still, She does n't seem to fill the

SOPRANOS.

Not bad, not bad, not bad, not bad, She does n't seem to fill the

TENORS. *cres.*

not bad, not bad, but still, but still, She does n't seem to fill the

BASSES.

p *cres.*

OOLAH

Piu presto. **PRINCE.**

Not bad, not

bill ; 2 Be-hold Fa- fill, although not bad,

bill ; fill, she does not

bill ; fill, she does not

dim. *p* *Piu presto.* *f*

bad ; but still, but still she does not seem to fill the bill, no, not at all.

Although not bad, she does not seem to fill the bill, no, not at all.

seem to fill the bill, she does not seem to fill the bill, no, not at all.

seem to fill the bill, she does not seem to fill the bill, no, not at all.

Io Tempo.

OOLAH.

No. 6^a. EXIT.

1o tempo.

Piano. *mf*

M. G. *dim.*

M. D.

No. 7. DUET AND ROMANCE.

Darinoora and Nedjef.

Allegro agitato.

Piano. *f*

Allegro agitato. (172 ♩ =)

DARINOORA.

Take back the gifts that came from

you To me as lov-er's gage and to - ken, Let ev - ery link and tie be bro - ken That ev - er

OOLAH.

served to bind us two, That ev - er served to bind us two.

dim.

NEDJEF.

In so con -

sid - er - ate a meas - ure I ver - y free - ly co - in - cide, These gifts

dim.

. . . will cause no end of pleas - ure To her who will be my sec-ond bride.

p

OOLAH:

N And by the way, here is a lock - et That holds, I

N think, your like - ness fair, It has dwelt long in - side my pock - et, I can't tell why I kept it

poco rall. *risoluto.*

suivez. *mf* *f*

N there. Its use I read - i - ly dis - cov - er, How kind, how thoughtful of you

DAR. *fp* *leger.*

D too, When I shall wed my sec - ond lov - er, When I wed my sec - ond

pp *mf*

OOLAH.

D lov - er, As a pledge . . . of love 'twill serve a - new. So let it be, so let it

NEDJEF.

So let it be, so let it be, so let it be, so let it

D be; All now is past, we're free, we both are free; So let it be, so let it be, so let it be, so let it

N be; All now is past, we're free, we both are free; So let it be, so let it

D be, All's past and both are free, Ah! All's past and both are

N be, All's past and both are free, Ah! All's past and both are

D free. But stay, but stay,

N free.

D one thing re-mains, I needs must give at this last hour, NEDJEF.

N In - deed?

D *ad lib. espress.* Scarce worth the pains, 'Tis but this fad-ed flow - - er. *Andantino. ROMANCE.*

N *Andantino.*

(132 = ♩)

Dost thou re - call the gar - den fair, That 'neath my win - dow lay in

splen - dor; The still - y hours you sought me there, The rose that heard your vows so ten - der?

NEDJEF. *Piu animato.*

Ah!

appassionato. *p*

I re - call so well the scene, With all its charm, its sub - tle pow - - er; I

OOLAH.

DAR. *1o Tempo.*

D I took it too, and all a -

N stooped and plucked for you, my queen, That love - ly rose, that queen - ly flow - er;

p *pp*

D lone I heard its plea, nor could re - sist it; It seemed to breathe your ten - der tone,

D to breathe your ten - der tone, Ah! fool - ish girl, I clasped and kissed it.

piu f *espress.* *pp*

OOLAH.

D here, take it back, 'tis yours for-ev - er, It is yours, it is yours since all ties must

N NADIR.

for - ev - er,

D sev - er, it is yours, it is yours.

Allegro. (72 = ♩)

NEDJEF.

No, no, no, no,

Allegro.

ff

OOLAH.

rall. *a tempo.*

N Un - say each word, un - say each word That would bring ban - ish -

rall. *a tempo.* *mf*

N ment and sor - row; This ro - se's plea that once you heard, Still bids

N us hail a joy - ous mor - row; False were the lips, not the heart, My

poco rall.

N love, my life, we will not part, My love, my life; we will not

cres *cen* *do.*

OOLAH.

DAR.

No words shall make us part in sor - row; This rose's plea that

N part!..... No words shall make us part in sor - row; This rose's plea that

D once was heard, Still bids us hail a joy - ous mor - row. False were the lips,

N Still bids us hail a joy - ous mor - row. False were the lips,

D False were the lips,..... not the heart..... Sweet-est love, ah, my life will not

N False were the lips,..... not the heart,..... Sweet-est love, ah, my life, we'll not

COLA

D part! Heart to heart, heart to heart we'll not part! False were the lips and not the heart, We'll not

N part! Heart to heart, heart to heart, we'll not part! False were the lips and not the heart, We'll not

leggiere.

D part, we'll not part, we'll not part, we'll not part, We will not part... .. not part!

N part, we'll not part, we'll not part, we'll not part, We will not part,..... not part!

f *suivez.* *ff*

COLAH.

No. 8. FINALE.

Darinoora, The Prince, Bampoorah, Nedjef, The Cadi, Hoolahgoolah, Akhalzakek.

HOOLAHGOOLAH.

Allegro. (84 = ♩)

Piano. *f* *mf*

In good time, Ca-di, you ap-pear, For we have busi-ness with you

ALL THE CHARACTERS.

NEDJEF. **THE CADL.**

We are in a u-nique po-si-tion, Small com-

here. And for you we've a small com-mis-sion!

mf

DARINOORA.

Well, to make the mat-ter plain, I can't stand the sep-a-

mis-sion! Strange com-mis-sion! State your po-si-tion.

p

ra - tion, So without much hes - i - ta - tion I've resolved to wed a - gain!

Wed a -

BAMPOORA.

Wed a - gain?

NEDJEF.

Wed a - gain?

THE CADL.

Wed a - gain? Wed a - gain?

HOOLAGOO LAH.

Wed a -

AKHALZAKEK.

Wed a

gain. Here be - hold the cho - sen swain!

Wed whom? wed whom? Him? Out of the

gain?

gain?

f

OOLAH.

D Out of the ques - tion!
 BAMPOORA.

B NEDJEF.

N Out of the ques - tion!

C (Amiable.)
 ques - tion! It grieves me much, to frown on such a

H Out of the ques - tion!

A Out of the ques - tion!

mf *p* *dolce.*

D Why not? that's the ques - tion.

B Why not? that's the ques - tion.

N Why not? that's the ques - tion.

C well - con - ceived sug - ges - tion, But then, don't you see, it can - not be!

H Why not? that's the ques - tion. How dare you re -

A Why not? that's the ques - tion.

f *mf*

QOLAH.

f

D There's nothing to ex - cuse this flagrant der - e - lic-tion, Think of your du - ty,

B There's nothing to ex - cuse this flagrant der - e - lic-tion,

N The law grants no re - striction, There's nothing to ex - cuse this flagrant der - e - lic-tion,

H fuse ? There's nothing to ex - cuse this flagrant der - e - lic-tion,

A There's nothing to ex - cuse this flagrant der - e - lic-tion,

f *p*

D Cadi, Ca - di, Ca - di, gen-tle Ca - di, Ca - di, Ca - di, don't say nay !

B Ca - di, Ca - di, gen-tle Ca - di, Ca - di, Ca - di, don't say nay !

N Ca - di, Ca - di, don't say nay !

C CADI.

H If I go and wed the

Damn it, don't re-fuse a la - dy ! Ca - di, Ca - di, don't say nay !

A Ca - di, Ca - di, gen-tle Ca - di, Ca - di, Ca - di, don't say nay !

OOLAH.

f risoluto.

C la - dy, And the Prince comes back this way, Ca - di, Ca - di, gen - tle Ca - di, There will be the deuce to pay; It's out of the

D Ah!

B Ah!

N Ah!

C (*Amiable.*) ques - tion! It grieves me much to frown on such a well con - ceived sug - ges - tion, But then

H Ah!

A Ah!

dolce.

p

OOLAH.

D Why not? that's the ques - - - tion.

B Why not? that's the ques - - - tion.

N Why not? that's the ques - - - tion.

C don't you see, It can - not be, out of the ques - tion.

H Why not? that's the ques - - - tion.

A Why not? that's the ques - - - tion.

f

ff

N Well, there's but one course to pur - sue!

H There's but one thing left us to

ff

OOLAH.

What will they do? what will they do?

What will they do? What will they do?

Come one, come

CADI.

What will they do? What will they do?

do? Come one, come

What will they do? What will they do?

Allo. moderato. (96 = ♩)

all.....

all.....

ff *p* *cres* *cen*

OOLAH,

do.

NED. *Recit.*

My friends, you see this la - dy

f

(indicating Darinoora.)

NED. *Recit.*

fair ! He wont wed her to that man,

(indicating the Cudi.)

A. *Recit.*

Like-wise the man stand-ing there, too.

Allo.

ff

ff

GOLAN.

DARINOORA *Piu moderato. (88 = ♩.)*

D And that is our Oo - lah, tried and true!

B BAMPOORA.

(pointing out the Oolah.) And that is our Oo - lah, tried and true!

N NEDJEF.

there. And that is our Oo - lah, tried and true!

H HOOLAHGOOLAH.

Just think of that! Just think of

A AKHALZAKEK.

And that is our Oo - lah, tried and true!

Allo. *Piu moderato.*

ff *fp*

B Just think of that! Just think of

N Just think of that! Just think of

C Just think of that! Just think of

H AK. Yes, yes, yes, yes, I re -

that! He will not wed us, re - fus - es to, flat. Just think of that! Just think of

mf

OOLAH.

B that! He will not marry them, just think of that.

N that! He will not marry them, just think of that.

C fuse it flat.

H that He will not marry them, just think of that.

A He will not marry them, just think of that.

Animato.

re-fuse if he dare,

Then let him be - ware, re-fuse if he dare, Then let him be -

Then let him be - ware, re-fuse if he dare, Then let him be -

Animato.

OOLAH.

D *ff* To the
 B *ff* To the
 N *ff* To the
 H *ff* To the
 A *poco animato.* *ff* To the
 Re-fuse if he dare, Then let him be - ware, To the
 ware, Re-fuse if he dare, Then let him be - ware, To the
 ware, Re-fuse if he dare, Then let him be - ware, To the
molto *cres.*
 GOLLAN.

Detailed description: The page contains a musical score for five vocal parts (D, B, N, H, A) and piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below them. The piano part is in the bottom system, with dynamic markings 'molto' and 'cres.' indicating a gradual increase in volume. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'Re-fuse if he dare, Then let him be - ware, To the' and 'ware, Re-fuse if he dare, Then let him be - ware, To the'. The piano part features a series of chords and arpeggios, with a final chord marked 'GOLLAN.'.

(100 = ♩.)

D
 peo - ple's de - cree, . . He must bend, he must bend, Or his pow - er shall be At an

B
 peo - ple's de - cree, He must bend, he must bend, Or his pow - er shall be At an

N
 peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

H
 peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

A
 peo - ple's de - cree, He must bend, he must bend, Or his pow - er shall be At an

peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

peo - ple's de - cree, . . . He must bend, he must bend, Or his pow - er shall be At an

f

D
end, at an end, To the peo - ple's de - cree He must bend, he must bend, Or his power shall be At an

B
end, at an end, To the peo - ple's de - cree ... He must bend, he must bend, Or his power shall be At an

N
end, at an end, To the peo - ple's de - cree ... He must bend, he must bend, Or his power shall be At an

H
end, at an end, To the peo - ple's de - cree He must bend, he must bend, Or his power shall be At an

A
end, at an end, To the peo - ple's de - cree ... He must bend, he must bend, Or his power shall be At an

end, at an end, To the peo - ple's de - cree He must bend, he must bend, Or his power shall be At an

end, at an end, To the peo - ple's de - cree He must bend, he must bend, Or his power shall be At an

end, at an end, To the peo - ple's de - cree He must bend, he must bend, Or his power shall be At an

marcato.

D
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

B
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

N
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

H
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

A
end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

marcato.

end,.... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

end, ... at an end, Yes, to the people's de - cree He must bend, he must bend, Or his pow - er shall

marcato.

ff

D
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

B
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

N
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

C
be at an end, or his pow - er shall be at an end, He must bend, he must bend..... CADL Since

H
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

A
be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

be at an end, or his pow - er shall be at an end, He must bend, he must bend.....

Piano accompaniment

COLAH.

*Recit.**1o Tempo moderato.*

C

you this act com - pel, Approach! 'tis well, 'tis well. Give your

f

p *leggiro.*

1o Tempo moderato.

NED. (*aside.*)

Oh! for perdition! he's marrying my bride.

BA. (*aside.*)

hand to the man at your side. She's tak-ing my hus - band, Oh! des -

B

pair.

CADL

There! you're a pair!

M.D.

M.G.

mf

tr...

tr...

POLAH.

*f Grandioso.**a tempo. moderato.**mf*

They are a pair; Yon - der be -

They are a pair; Yon - der be -

They are a pair; Yon - der be -

They are a pair; Yon - der be -

(88 = ♩.)

a tempo moderato.

ff Grandioso.

mf

hold our Prince! To wel - come

hold our Prince! THE CAD. (*speaking.*) The Prince! To wel - come

hold our Prince! To wel - come

hold our Prince! To wel - come

hold our Prince! To wel - come

hold our Prince! To wel - come

B
him let us pre - pare.

N
him let us pre - pare.

C
THE CADL (*Speaking.*)
The Prince, dear me! how shall I fare? The

A
him let us pre - pare.

him let us pre - pare.

him let us pre - pare.

him let us pre - pare.

him let us pre - pare.

b.e.

p

cres

cen

OOLAH.

THE PRINCE.

I

P

B

N

C

A

Hail to the Prince!

Hail to the Prince!

thought of it's mak - ing me vince!

Hail to the Prince!

Hail to the Prince!

Hail to the Prince!

Hail to the Prince!

do.

f

p

OOLAH.

P

come in great rap - - ture, Good Ca - di, to take . . . That beau - ti - ful cap - ture You

P

prom-ised to make, Some proof to ac - cord you Of thanks most sin - cere, I

P

now to re - ward you, I now to re - ward you, I . now to re-ward you Appoint you Vi -

cres *cen* *rall.* *f*

Allegro moderato.

D *f* Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 P zier!
 B *f* Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 N Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 C *f* A - las! Vi - zier, your doom is clear! *CADI.*
 H Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 A *f* Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
 Vi - zier, He's a Vi - zier! Vi - zier, He's a Vi -
ff *p* *ff*
 COLAR.

D
 zier !

B
 zier !

N
 zier !

C
Piu moderato.
 PRINCE.
 Could this Vi - zier but dis - ap - - pear. And now, my friend, pres-ent me to my wife.

H
 zier !

A
 zier !

zier !

zier !

zier !

zier !

leger.
p
 OOLAH.

(looks about.) (aside.)

P Ah! there she is! How wondrous fair! How wondrous fair!

D

PRINCE. DARINOORA.

P The man whom I've just

Who is this that I see?

sfz *sfz*

D

wed. PRINCE.

P Your hus - band? Her hus-band?

CADL

C 'Tis as she has said! This dilemma is

cres *cen* *do.*

DARINOORA.

D Yes,.... the second I've tried!

P aw - ful!

H HOOLAHGOOLAH. *ad lib.*

In wedlock law - ful we have just now by him been tied.

mf *suivez.* *ff*

THE PRINCE.

P Is this true? re - ply!

p *ff*

P Is this true? Re -

p *ff*

OOLAH.

Ply!

THE CADL (Trembling.)

Ah!

It is! . . . I can - not tell a lie.

f

rall. To the people.

. . . I shall bal - ance your score! This man, your Ca - di be - fore, Hence-

mf

forth is your Ca - di no more! Ah! our Ca - di be - fore is our Ca - di no

SOPRANO.

Ah! our Ca - di be - fore is our Ca - di no

TENOR.

Ah! our Ca - di be - fore is our Ca - di no

BASS.

molt *cres.*

OOLAH

ff *Animato.* (100 = ♩.)

DARINOORA.

D To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

P THE PRINCE.
more. . . . To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

B BAMPOORA.
To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

N NEDJEF.
To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

C THE CADL.
To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

H HOOLAGOO LAH.
Prin - ce's de - cree . . . he must bend he must bend, . . . And his

A AKHALZKAKEK.
To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

more. . . . To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

more. . . . To the Prin - ce's de - cree . . . he must bend, he must bend, . . . And his

OOLAH.

D
pow - er shall be at an end, at an end! Then be - ware . . . how you

P
pow - er shall be at an end, at an end! Then be - ware . . . how you

B
pow - er shall be at at end, at an end! Then be - ware . . . how you

N
pow - er shall be at an end, at an end! Then be - ware . . . how you

C
pow - er shall be at an end, at an end! Then be - ware . . . how you

H
pow - er shall be at an end, at an end! Then be - ware . . . how you

A
pow - er shall be at an end, at an end! Then be - ware . . . how you

pow - er shall be at an end, at an end! Then be - ware . . . how you

pow - er shall be at an end, at an end! Then be - ware . . . how you

OO LAH.

COLAHE

pressez.

D
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

P
fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

B
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

N
fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

C
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

H
fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

A
fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

fle, Hu-man will can-not sti-fle His rage once set free, Then be-ware how you tri-fle With princely de-

fle, Hu-man will can-not sti-fle, His rage once set free, Then be-ware how you tri-fle With princely de-

pressez.

D
 cree; For his rage once set free, For his rage once set free, For his rage once set
 P
 cree, For his rage once set free, For his rage once set free, For his rage once set
 B
 cree; For his rage once set free, For his rage once set free, For his rage once set
 N
 , cree, For his rage once set free, For his rage once set free, For his rage once set
 C
 cree; For his rage once set free, For his rage once set free, For his rage once set
 H
 cree, For his rage once set free, For his rage once set free, For his rage once set
 A
 cree; For his rage once set free, For his rage once set free, For his rage once set
 cree, For his rage once set free, For his rage once set free, For his rage once set
 cree; For his rage once set free, For his rage once set free, For his rage once set
 cree; For his rage once set free, For his rage once set free, For his rage once set

The musical score is written for a choir and piano. The vocal parts are labeled D (Soprano), P (Alto), B (Tenor), N (Bass), C (Soprano), H (Alto), and A (Bass). The piano part is at the bottom. The lyrics are: "cree; For his rage once set free, For his rage once set free, For his rage once set". The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

D
free, Hu - man will ... Man's will can - not sti

P
free, Hu - man will ... Man's will can - not sti

B
free, Hu - man will ... Man's will can - not sti

N
free, Hu - man will ... Man's will can - not sti

C
free, Hu - man will ... Man's will can - not sti

H
free, Hu - man will ... Man's will can - not sti

A
free, Hu - man will ... Man's will can - not sti

free, Hu - man will ... Man's will can - not sti

free, Hu - man will ... Man's will can - not sti

free, Hu - man will ... Man's will can - not sti

COLAR

musical score for page 89, featuring vocal staves (D, P, B, N, C, H, A) and piano accompaniment. The score includes lyrics "fle." and "FINE."

The vocal staves are arranged vertically, with the following labels on the left: D, P, B, N, C, H, A. Each staff contains a melodic line with lyrics "fle." written below the notes. The piano accompaniment is shown in a grand staff (treble and bass clef) at the bottom of the page, with a forte (ff) dynamic marking.

The score concludes with the word "FINE." written above the final measure of the piano part, and the word "OOLAH," written below the final measure of the piano part.

END OF ACT I.

OOLAH,

ACT II.

ENTRE-ACT.

Allegro moderato.

Piano.

p *poco* *cres -* *cen*

do. *f* *p* *ff*

OOLAH.



First system of musical notation. The treble clef staff contains a melodic line with a crescendo marking (*cres*) and a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. The system concludes with a forte marking (*f*) and a triplet of eighth notes.



Second system of musical notation. The treble clef staff contains a melodic line with a forte marking (*ff*) and a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. The system concludes with a mezzo-forte marking (*mf*) and a triplet of eighth notes.



Third system of musical notation. The treble clef staff contains a melodic line with a crescendo marking (*cres*) and a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes.



Fourth system of musical notation. The treble clef staff contains a melodic line with a crescendo marking (*cres*) and a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes.



Fifth system of musical notation. The treble clef staff contains a melodic line with a crescendo marking (*cres*) and a triplet of eighth notes. The bass clef staff contains a bass line with a triplet of eighth notes. The system concludes with a piano marking (*p*) and a triplet of eighth notes.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various notes, rests, and a dynamic marking *p* (piano) in the bass staff.



Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various notes, rests, and a dynamic marking *ff* (fortissimo) in the bass staff. There are also accents and a *b* marking above the treble staff.



Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various notes, rests, and a dynamic marking *p* (piano) in the bass staff. There are also accents, a *cres* (crescendo) marking, and a *do.* marking in the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various notes, rests, and a dynamic marking *f* (forte) in the bass staff. There are also accents and a *3* marking above the treble staff.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes various notes, rests, and a dynamic marking *ff* (fortissimo) in the bass staff. There are also accents and a *3* marking above the treble staff.

POLAH.

NO. 9. INTRODUCTION. BRIDESMAIDS' CHORUS.

Andante. (120 = ♩)

Piano. *p*

The piano introduction consists of three systems of grand staves. The first system is marked *Piano.* and *p*. The piano part features a continuous sixteenth-note melody in the right hand and a harmonic accompaniment in the left hand. The vocal parts enter in the second system. The first system of vocal parts shows the 1st Sopranos with the lyrics "Where can they be, Where can they be, And why are we kept i - dly". The second system shows the 2nd Sopranos with the lyrics "Where can they be, Where can they be, And why are we kept i - dly". The piano accompaniment continues throughout, with the right hand playing a steady sixteenth-note pattern and the left hand providing harmonic support.

1st SOPRANOS. *pp*
Where can they be, Where can they be, And why are we kept i - dly

2d SOPRANOS. *mp*
Where can they be, Where can they be, And why are we kept i - dly

mp

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OOLAH.

wait - - ing? We do not see we do not see

wait - - ing? the bri - dal pair, the bri - dal

Whom we should be congrat - u - la - - ting, But if the pair we do not see, we do not

pair, Whom we should be con-grat - u - la - - ting, But if the pair we do not see, we do not

see, But if the pair we do not see, we do not see, They can't con - grat - u - la - - ted

see, But if the pair we do not see, we do not see, They can't con - grat - u - la - - ted

OOLAH.

be, Where can they be, where can they be?

be, Where can they be, where can they be?

pp

p

tr

tr

SHIMRANA.

Al - ee, my dear, . . . are they not yet in sight?

ALEE.

No, no, not yet!

tr

tr

SHIMRANA.

What can it mean?

BRIDEMAIDS.

I'm sure this can't be right. There's something wrong to keep the bri-dal pair so

f

long, There's some - thing wrong, To keep the bri-dal pair so long, It's cer-tain - ly per - plexing, And pos - i - tive-ly

There's some - thing wrong, To keep the bri-dal pair so long, It's cer-tain - ly per - plexing, And pos - i - tive-ly

There's some - thing wrong, To keep the bri-dal pair so long, It's cer-tain - ly per - plexing, And pos - i - tive-ly

vex - ing.

SHIMRANA with 1st SOPRANOS.

vex-ing. Where can they be?

ALEE with 2d SOPRANOS.

vex-ing. Where can they

OOLAH.

Where can they be? And why are we kept i - dly wait -

be? Where can they be? And why are we kept i - dly wait -

ing? We do not see we do not see Whom we should be con-grat - u -

the bri - dal pair, the bri - dal pair, Whom we should be congrat - u -

lat - ing, But if the pair we do not see, we do not see, But if the pair we

lat - ing, But if the pair we do not see, we do not see, But if the pair we

OOLAH.

do not see, we do not see, They can't con - grat - u - lat - ed be. Where can they be, where can they

do not see, we do not see, They can't con - grat - u - lat - ed be, Where can they be, where can they

f *p* *pp*

cres.

be ? There's something wrong, there's something wrong, To keep the bridal pair so long.....

be? There's something wrong, there's something wrong, To keep the bridal pair so long.....

cres. *f*

OO LAH

No. 10. CHORUS.

Vivo. (136 = ♩.)

Piano.

SOPRANOS.

TENORS.

BASSES.

f

Here col - lect - ed - ly, Un - ex - pect - ed - ly, We've come in for such a feast! If there's

Here col - lect - ed - ly, Un - ex - pect - ed - ly, We've come in for such a feast! If there's

meat enough, We will eat enough Food to last a week at least, Food to last a week, to last a week, to

meat enough, We will eat enough Food to last a week at least, Food to last a week, to last a week, to

last a week at least, Food to last a week, to last a week, to last a week at least. 'T was a gen'rous in - vi-

last a week at least, Food to last a week, to last a week, to last a week at least. 'T was a gen'rous in - vi-

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are repeated twice across the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ta - tion to ex - tend us such a treat, And the best ap - pre - ci - a - tion we can show them is to

ta - tion to ex - tend us such a treat, And the best ap - pre - ci - a - tion we can show them is to

The second system of the musical score also consists of three staves. The top two staves are vocal staves in treble clef, with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are repeated twice across the vocal staves. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

OOLAH.

eat, We can show them is to eat, We can show them is to eat. 'Twas a gen - 'rous in - vi-

eat, We can show them is to eat, We can show them is to eat. 'Twas a gen - 'rous in - vi-

f

ta - tion to ex - tend this treat, to ex - tend us such a treat, to ex - tend us such a

ta - tion to ex - tend this treat, to ex - tend us such a treat, to ex - tend us such a

f

treat, And the best ap - pre - ci - a - tion is to go and eat, Yes, de - cided-ly, un - di -

treat, And the best ap - pre - ci - a - tion is to go and eat, Yes, de - cided-ly, un - di -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "treat, And the best ap - pre - ci - a - tion is to go and eat, Yes, de - cided-ly, un - di -". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include accents (>) and a forte (f) marking.

vided-ly we all vote to go and eat.

vided-ly we all vote to go and eat.

OOLAH.

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "vided-ly we all vote to go and eat.". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include accents (>) and a fortissimo (ff) marking. The system concludes with the word "OOLAH." in the bottom right corner.

No. 11. CHORUS AND PERSIAN SONG.

Maestoso. (52 = ♩)

SOPRANO. *ff*

TENOR.

BASS. *ff*

Maestoso.

Piano. *ff*

ff

All hail! all hail . . . our Prince, all hail!

ff

All hail! all hail . . . our Prince, all hail!

ff

pp

POLAH.

Allo. non tanto. (96. $\frac{2}{4}$) 3

PERSIAN SONG.

DARINOORA.

1. As to the sun whose splen-dor bright.

Floods you - der East with gold - en

2. The nest - ling bird whose tune - ful throat.

To day-light gives a wel - come

sempre staccato.

D

light, And to the Heav'ns im - parts. . . . the glow
note, A - wakes to greet thee on thy way

OOLAH

D

That warms the yearn-ing earth... .. be - low; So thou, O
And hails thee as the light..... of day; The flow - ers

D

mas - ter, draw - ing nigh, With light as ra-diant as the sky,
robe themselves more fair, With subtler fragrance fill the air,

piu. f

D

Il - lu - min - est each mor - tal face With the ef -
And all things bright he - neath the sky Grow still more

D

ful - gence of..... thy grace. Ah!.... Ah!.... Ah!.....
bright when thou..... art nigh. Ah!.... Ah!.... Ah!.....

rall.

OOLAH.

[illegible][illegible]

00LAH.

[illegible]

The musical score is for a piece titled 'D'. It features four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a long note on G#4, followed by a series of eighth notes on F#4, E#4, and D#4. A fermata is placed over the final D#4. The second staff is a vocal line in treble clef, also in 3/4 time. It begins with a long note on G#4, followed by a series of eighth notes on F#4, E#4, and D#4. A fermata is placed over the final D#4. The third staff is a vocal line in bass clef, also in 3/4 time. It begins with a long note on G#3, followed by a series of eighth notes on F#3, E#3, and D#3. A fermata is placed over the final D#3. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs). It begins with a long note on G#4, followed by a series of eighth notes on F#4, E#4, and D#4. A fermata is placed over the final D#4. The score is marked with a 'D' in the top left corner.

[illegible]

COLAH.

D
 la la la la la la la
p molto cres.
 la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la
p
p molto cres.

pressez peu a peu.
cres.

a tempo.
fx

cres.

fa tempo.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

presses peu a peu.

cres.

a tempo.

ff

3

OOLAH.

QOLAH.

.....

.....

.....

.....

p

pp

2d ending.

f

la!.....

la!.....

la!.....

la!.....

f

ff

FINE.

OOLAH.

No. 11^a. EXIT.

Allo. vivo.
SOPRANOS.



Let's go eat, en-joy the treat, Let's go eat, en-joy the treat, 'Twas a gen-'rous in-vi-

TENORS.



Let's go eat, en-joy the treat, Let's go eat, en-joy the treat, 'Twas a gen-'rous in-vi-

BASSES.



Allo. vivo.

Piano.



ta-tion to ex-tend this treat, To ex-tend us such a treat, To ex-tend us such a

ta-tion to ex-tend this treat, To ex-tend us such a treat, To ex-tend us such a



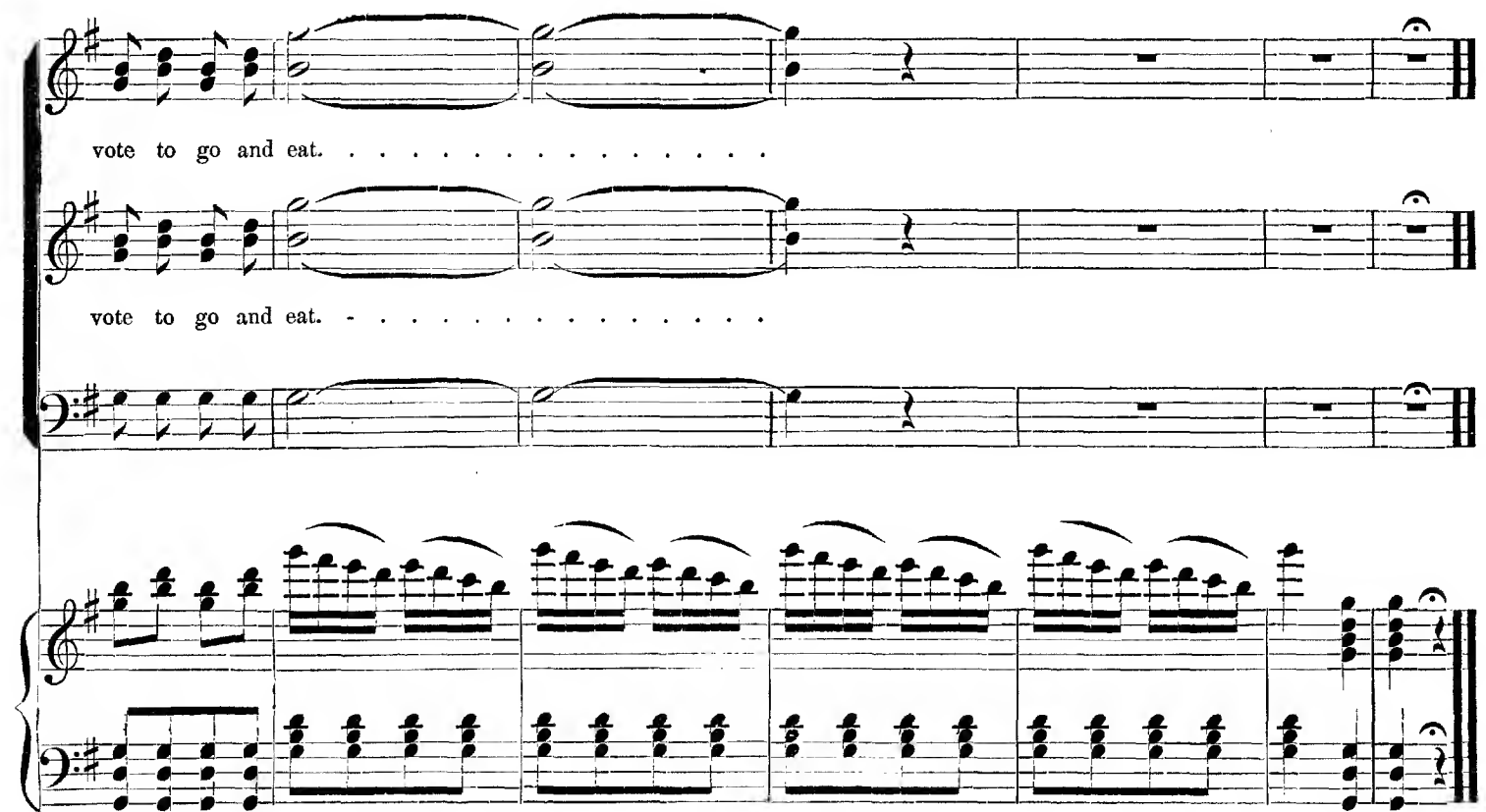

OOLAH.



treat, And the best ap - pre - ci - a - tion is to go and eat! Yes, de - cidedly, un - di - vided-ly, we all

treat, And the best ap - pre - ci - a - tion is to go and eat! Yes, de - cidedly, un - di - vided-ly, we all

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). They contain the lyrics "treat, And the best ap - pre - ci - a - tion is to go and eat! Yes, de - cidedly, un - di - vided-ly, we all" repeated twice. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines. The piano part includes dynamic markings such as > and <.



vote to go and eat.

vote to go and eat. -

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). They contain the lyrics "vote to go and eat." repeated twice. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines. The piano part includes dynamic markings such as > and <.

OOLAH.

No. 12. DUET.

Darinoora and Nedjef.

Allegro. (112 = ♩) *p dolce.* DARINOORA.

D Ah! to - mor - row how long it seems Till then and how far a - way,

N *NEDJEF.*

Allegro. Ah! to - mor - row, how long it seems Till then and how far a - way,

Piano. *mf* *p*

D Ah! to - mor - row what i-dle dreams Must die ere we greet that day, Ere we stand, my love, u - ni - ted As we

N Ah! to - mor - row, what i-dle dreams Must die ere we greet that day, *leger.*

NEDJEF.

D stood when first we plighted Vows which all too glad to make We too ea - ger were to break. Ah! thou dim and dis - tant

D  Ah me!

N  morrow, Wilt thou bring the end of sorrow? Wilt thou join, no more to part, Hand in hand and heart to heart? Ah

 *p*

D  Ah me! ah me! ah me! . . . Ah! to - mor - row how long it seems Till

N  me! Ah me! ah me! ah me! . . . Ah! to - mor - row, how long it seems Till

 *p*

D  then and how far a - way. . . . Ah! to - mor - row, what i - dle dreams Must die ere we greet that day. Will to -

N  then and how far a - way. . . . Ah! to - mor - row, what i - dle dreams Must die ere we greet that day. Will to -



OOLAH.

D

mor-row bring a guerdon, For to-day's ex - cess - ive burden, Will to-morrow's joy re - quite For the sad-ness of to -

p

NED.

night. Ah, the joy that now is dy-ing, To the morrow turn - eth sigh-ing, Wilt thou let me, morrow blest, Die on

DARINOORA.

Ah love! ah love! ah love! ah love!

NED.

thy for-giv-ing breast? Ah love! ah love! ah love! ah love!

OOLAH.

D *p* Ah! to - mor - row, how long it seems Till then, and how far a - way; Ah! to - mor - row, what idle dreams Must

N Ah me! ah me! Ah! to - mor - row, what idle dreams Must

D die ere we greet that day. Ah me! how long, how long it seems, how far a -

N die ere we greet that day. Ah me! how far it seems a -

D *f* - way; Ah! *p* to - mor - row, long it seems Till then, and far a - way; Ah me! ah me! what

N *f* - way! Ah! *p* to - mor - row, long it seems Till then, and far a - way; Ah me! what

COOLAH.

D
dreams must die be - fore that day. Ah! . . . to - mor - row how long it seems

N
dreams Must die to - day. Ah! . . . to - mor - row how long it seems



D
Till then and how far . . . a - way. . . .

N
Till then and how far . . . a - way. . . .



OOLAH.

No. 13. ENSEMBLE.

Moderato.

SOPRANOS.

TENORS.

BASSES.

Allegretto. (120 = ♩)

BAMPOORA.

A - las! that it should not be mine, Don't drink too much,

wine,

wine,

wine,

PRINCE.

A good i-dea, this wedding wine, Drink!

OOLAH.

It's cus - tom pure - ly,

OOLAH.

(112 = ♩) BRIDESMAIDS. >

on, my plan must pros - per sure - ly, By

cus - tom old, We have been told, That bri - dal pair u - nit - ed, Un - stint - ed, free, By

us should be To wed - ding wine in - vi - ted, And so we haste To let them taste, The

cup of love and laugh - ter, For by its charm We ban - ish harm, Thro' wed - ded days here - af -

OOLAH.

ter; For by its charm we ban - ish harm Through wed - ded days here - af - .

SHIMRANA. THE PRINCE.
ter. Now, la - dy fair, in - cline Your lips to the wine. As for the

mf

P OOLAH.
groom, I claim per - mis - sion to pre - sent the wine. My humble thanks, O Prince

O THE PRINCE.
mine. Drows - y will be his con-

OOLAH.

P di - tion, And sound - ly he . will sleep, in - deed ; Thus is my plan bound to suc - ceed.

BRIDESMAIDS.
By cus - tom old, We have been told, That brid - al pair u - nit - ed, Un - stint - ed, free, By us should

mf

be To wed - ding wine in - vit - - ed, Un - stint - ed, free, by us should be To wedding wine in -

THE PRINCE. RECIT.
Time pass - es, let us a - way. NED.
vit - ed. But stay, one moment

f

DAR.

D One sin - gle moment stay,

N stay,

dolciss. Ah! dear - est, ere we sev - er, My spir - it

Moderato. (72 = ♩) dolciss.

pp

DAR.

D Be - lov - ed, as we

N calls to thine, Be true, my love, for - ev - er, be mine, be on - ly mine.

pp

D sev - - er, My spi - rit calls to thine; I will be true for-

D ev - - er, And thine, and on - ly thine. Be - lov - ed, as we sev - er, My spi - rit

N Ah! dear - est, ere we sev - er, My spir - it

D calls to thine; I will be true for - ev - - er, And thine, and on - ly thine, on - ly

N calls to thine, Be true, my love, for - ev - er, Be mine, be on - ly mine,

D thine, on - ly thine, on - ly thine, on - ly thine, on - ly thine, on - ly

N on - ly mine, on - ly mine, Da - ri - noora, love, be mine, on - ly mine,

OOLAH.

Accel.
BAMPOORA

D
thine, love, on - ly thine! Hool - a - goo-lah, mine own, Be mine and mine a-

N
on - ly mine, on - ly mine!

Accel.
rall.
poco. f
Ped *

B
lone, For though we now must part,..... Be mine and mine a - lone, love,..... Let no one share thy

B
heart, Be mine own, be mine own love, Re-member, what-so - e'er be - tide, I am thy

OOLAH.

a tempo.
DARINOORA.
D Be - lov - ed, as we sev - er, My spir - it calls to thine; Be

T TOUROU.
Their lov - ing hearts en - twine,

a tempo.
THE PRINCE.
P Be - lov - ed, ere we sev - er, My spir - it calls to thine; If

B BAMPOORA.
bride, thy true and on - ly bride. Oo - lah, be thou mine,

a tempo.
N NEDJEF.
Be - lov - ed, ere we sev - er, My spir - it calls to thine: Be

C THE CADL.
Oo - lah, she is not thine,

A AKHALZKAKEK.
Oo - lah, she is not thine.

SOPRANOS. *p*
Come, friends, let us be gone

TENORS.
Come, friends, let us be gone

BASSES. *p*
Come, friends, let us be gone

a tempo.
p
OOLAH.

D true, my love, for - ev - er, Be mine, be on - ly mine, on - ly mine, on - ly mine, on - ly

T Oh! Love, they both are thine, they are thine, they are thine, they are

P Fate helps my en - deav - or, Thou'rt mine and on - ly mine, thou art mine, on - ly mine, on - ly

B Be thou mine, as I'm thine, ev - er thine, Be thou mine,

N true, my love, for - ev - er, Be mine, be on - ly mine, on - ly mine, on - ly mine,

C Such is not her de - sign, nev - er thine, nev - er thine,

O OOLAH.

A ev - er thine, on - ly thine,

AKHALZKAKEK.

Such is not our de - sign, nev - er thine, nev - er thine,

And leave the pair a - lone, let us be gone,

And leave the pair a - lone, let us be gone,

And leave the pair a - lone let us be gone

OOLAH.

pp

D mine, on - ly mine, on - ly mine, on - ly mine, be on - ly mine.

T thine, they are thine; Love, sweet love, both are thine, both are thine.

P mine, on - ly mine, thou art mine, thou art mine, and on - ly mine.

B Be thou mine, be thou mine as I'm thine.

N Da - rinoora, love, be mine; on - ly mine, on - ly mine, on - ly mine.

C nev - er thine, nev - er thine, nev - er thine, nev - er thine.

O on - ly thine, ev - er thine, on - ly thine, on - ly thine.

A nev - er thine, nev - er thine, nev - er thine, nev - er thine.

let us be gone, And leave the pair a - lone.

let us be gone, And leave the pair a - lone.

let us be gone, And leave the pair a - lone.

pp

OOLAH.



No. 14. THE OOLAH'S REFLECTIONS.

SONG. "AHEM!"

Music by JOHN B. GRANT.

Words by SYDNEY ROSENFELD.

(Spoken.) Ahem! Ahem!

1. All men are hon - est, I've heard said,
2. Now ev - 'ry man a - dores his wife,

Piano. *f* *p* *pp*

(Spoken.) Ahem! Ahem!

The fools and rogues are all long dead, The
She is the one joy of his life, When

(Spoken.) Ahem! Ahem!

men in of - fice are a tribe, At whom no wag can fling a jibe. They do what's right and scorn a bribe.
each - 'lor friends con-trive a plan, And say "Come, join us if you can," You say, I'm not that kind of man.

pp


f *p* **FINE.**

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OOLAH.

No. 15. AIR.

The Prince.

Andante. (80 = )

Piano.

pp(72 = )

THE PRINCE.

Here, in the calm of night,

M. D.

sostenuto.

M. G.

.. Bathed in the moon's soft light,

In rap - ture, I gaze on her sleep - ing, Ah! as she li - eth there,

.. Can an - gel be more fair?

Love that my heart holdeth in keep - ing, Love that my

OOLAH.

P heart holdeth in keep - ing, Ah vis - ion fair, ah soul, re - ply,

poco marcato.

P Speak, soul, dost thou not know 'tis I? Dost thou not see me bend - ing o'er thee? Dost

piu animato.

animato.

mf

P thou not feel how I a - dore thee? One to - ken, then, thou shall not miss, My heart's intense and nameless burn - ing Shall

mf

p

P tell its pas - sion in a kiss, And with that kiss shall still its yearn - ing. . . Here

1o. tempo

p

2o.

COLAH.

p the calm of night, Bathed in the moon's soft light, In rap - ture I gaze on her sleep -

pp

pp ing; Ah! as she li - eth there, Can an - gel be more fair? Love that my heart holdeth in

p

keep - ing, Love that my heart hold - eth in keep - ing.

p

Ah! vision white, Ah! an - gel fair, (*Spoken.*) Ah! woe is me, I can resist no longer.

pp

OOLAH

Allo. animato. (126 = ♩)

Piano.

The piano accompaniment for the first system is written for a grand piano in G major and 2/4 time. The right hand features a melody with eighth-note patterns, often beamed in pairs, and includes fingerings such as 5, 4, 3, 2, 1. The left hand provides a harmonic foundation with chords and single notes, including a forte (f) dynamic marking. The system consists of eight measures.

SCENE.

SCENE.

T. *f* TOUROU.
What mean these
THE PRINCE.

P. *f* What mean these
BAMPOORA.

B. *f* What mean these
NEDJEF.

N. *f* What mean these
THE CADL.

C. *f* What mean these
AKHALZKAKEK.

A. *f* What mean these

SOPRANOS. *f* What mean these

TENORS. *f* What mean these

BASSES. *f* What mean these

f OLAH

001AH.

T *DARINOORA. f*
us with rude sur-prise? Oh! my fa - ther!

P
us with rude sur-prise?

B
us with rude sur-prise?

N
us with rude sur-prise?

C
us with rude sur-prise?

A *AKHALZAKEK.*
us with rude sur-prise? What is it, dear - est?

us with rude sur-prise?

us with rude sur-prise?

us with rude sur-prise?

us with rude sur-prise?

ff mf ff mf ff

DARINOORA.
Pre - pare for news most dread and drear!

mf ff mf ff

DOLAH.

DARINOORA.
I've been em-braced.... yes, by this man here! Ah!.....

TOUR.

P
Ah!.....

B
ff **BAMPOORA.**
Ah!.....

N
ff **NEDJEF.**
Ah!.....

C
ff **THE CADL.**
Ah!.....

O
ff **OOLAH.**
Me?.....

A
ff **AKHALZKAKEK.**
Ah!.....

ff **SOPRANOS.**
Ah!.....

ff **TENORS.**
Ah!.....

ff **BASSES.**
Ah!.....

ff
marcato,
OOLAH.

The musical score is written for a large ensemble. It includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and various vocal soloists (Darinoora, Tour, Prince, Bampoora, Nedjef, Cadl, Oolah). The score is in G major (one sharp) and 2/4 time. The key signature is G major. The tempo is marked 'marcato' at the bottom. The score is divided into systems, with each system containing multiple staves. The lyrics are written below the vocal staves. The dynamic markings 'ff' (fortissimo) are used throughout the score. The score is written for a large ensemble, including vocal soloists and a full choir.

138 = ♩ *ff* TOUROU.

ff THE PRINCE.

ff BAMPOORA.

ff NEDJEF.

ff THE CADI.

ff AKHALZKAKEK.

138 = ♩

OOLAH.

The musical score is arranged in a system with six vocal staves (T, P, B, N, C, A) and two piano staves. Each vocal staff has the lyrics 'Shame on the Oo-lah! shame! He has disgraced his name;' written below it. The piano staves provide accompaniment for the vocal parts. The score is marked with a tempo of 138 = ♩ and a dynamic of *ff* (fortissimo). The key signature is one sharp (F#). The score is divided into two systems by a double bar line. The first system contains the vocal parts and the piano accompaniment. The second system contains the piano accompaniment and the vocal parts. The score ends with the word 'OOLAH.' in the piano staff.

T
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

P
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

B
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

N
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

C
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

A
Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

Shame on the Oo-lah! He has shown him-self a trai - tor! And thanks to this dis-grace, He must re - sign his place.

The piano accompaniment consists of two staves, treble and bass. The treble staff features a melody with many beamed sixteenth and thirty-second notes, creating a fast, rhythmic accompaniment. The bass staff provides a harmonic foundation with chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 2/4.

OOLAH.

T
Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

P
Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

B
Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

N
Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

C
Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

A
Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

Shame on the Oo - lah! He'll be punished for this lat - er. Shame on the Oo-lah! shame! He has disgraced his name.

p
OOLAH.

THE PRINCE.

P My neck's still safe, tho' I had scarce - ly time to save it.

O **OOLAH.** I'm in - no - cent, I'll take my

stacc.

P He'll get no par - don, tho' he crave it.

O **BAMPOORA.** af - fi - da - - vit. Vile wretch! to trick us with a lie, Vile wretch! to

stacc.

B trick us with a lie. **DAR.** To - mor - row you or I must

O **OOLAH.** I'm in - no - cent, I'll take my af - fi - da - - -

stacc.

OOLAH.

DAR.
Ah! who could be - lieve That he would so de - ceive?

TOUR.
Ah! who could be - lieve That he would so de - ceive?

PRINCE.
Ah! who could be - lieve That he would so de - ceive?

BAM.
Ah! who could be - lieve That he would so de - ceive?

NED.
Ah! who could be - lieve That he would so de - ceive?

CADI.
Ah! who could be - lieve That he would so de - ceive?

OOLAH.
die. Oh! I'm in - no - cent, Oh!

AK.
Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

Ah! who could be - lieve That he would so de - ceive?

OOLAH.

ff

T
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

P
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

B
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

N
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

C
Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff AK.

O
I'm in-no-cent. Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

Shame on the Oolah! shame! He has disgraced his name; Shame on the Oolah! He has

ff

OOLAH.

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

shown himself a traitor, And thanks to this disgrace, He must resign his place. Shame on the Oo - lah! he'll be

OOLAH.

DAR.

Now I'll take you

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

punished for this lat-er. Shame on the Oolah! shame! He has disgraced his name.

f

mf

OOLAH.

strict - ly to task, sir. So pray at - tend, re - ply to what I ask....

f

SCENE.

Moderato.

When from my couch I rose to flee, And dash'd into the room ad - jacent, Pray whom was I the first to

Moderato. (92 = ♩)

see ? Me! me! And who that seem'd asleep to be, With air so stu - dious - ly compia - cent, Pr

dolce.

OOLAH. DAR.

tended not to hear or see ? Me! me! Then monster, you who dare to face me, Are you not he who ventur'd to embrace me? Now

p

OOLAH. DAR. *piu animato.* *f*

OOLAH.

1o tempo. pp DARINOORA.

D speak, Now speak. You

T TOURON. *pp* There, now, he

P *pp* THE PRINCE. *pp* There, now, he

B BAMPOORA. Now speak, There, now, he

N *pp* NEDJEF. *pp* There, now, he

C THE CADI. Now speak, There, now, he

O OOLAH. In-deed, I don't know what to say, In -

A *pp* AKHALZKAKEK. *pp* There, now, he

SOPRANOS. Now speak, There, now, he

TENORS. *pp* There, now, he

BASSES. Now speak, There, now, he

1o tempo.

f *pp* OOLAH.

Allo animato.

D see, he does not know what to say!

T does not know what to say!

P does not know what to say!

B does not know what to say!

N does not know what to say!

C does not know what to say!

O deed, indeed, I don't know what to say!

A does not know what to say!

does not know what to say!

does not know what to say!

does not know what to say!

does not know what to say!

*Allo animato. (152 = ♩)**molto cres.*

OOLAH.

con fuoco.

OOLAH.

Ah! at last I've a clue! Well, the fact is,

sempre. ff

I walk in my sleep. You see, well, the

fact is, I am a som - nam - - bu - list by

OOLAH.

f DAR. *a tempo.*

150

D
A som - nam - bu - list, a som - nam - bu - list,

T
A som - nam - bu - list, a som - nam - bu - list,

P
f THE PRINCE.
A som - nam - bu - list, a som - nam - bu - list,

B
BAM.
A som - nam - bu - list, a som - nam - bu - list,

N
f NED.
A som - nam - bu - list, a som - nam - bu - list,

C
CADI.
A som - nam - bu - list, a som - nam - bu - list,

O
OOLAH.
prac - tice. A som - nam - bu -

A
f AK.
SOPRANOS. *f* A som - nam - bu - list, a som - nam - bu - list,

TENORS.
A som - nam - bu - list, a som - nam - bu - list,

BASSES.
f A som - nam - bu - list, a som - nam - bu - list,

OOLAH.

SOMNAMBULIST'S SONG.

Moderato. (72 = ♩)

list. 1. Ere your ob - lo - quy I reap, Know I've one af-
 2. Ma - ny things which now seem steep, Mar - vel - lous, or

Moderato.

pp

flic - tion, Know that I walk in my sleep; Charge all der - e-
 mys - tic, Are, if you ex - am - ine deep, But som - nam - bu-

lic - tion, There - fore, to in my sleep, there - fore to in my
 lis - tic; All done in your sleep, all done in your

ad lib. *pp*

d

COLAH.

(66 =) (*With closed lips.*)

D
 T
 P
 B
 N
 C
 O
 A
 SOPRANOS.
 TENORS.
 BASSES.
 (66 = ♩)
 pp
 mf
 sleep, Charge it to my sleep.
 sleep, All done in your sleep,
 OOLAH.

DOLAH.

153

cres.

'Tis false! we know it is not so.

To my sleep, sleep....

1 2

COLAR.

The musical score is for a vocal ensemble (D, T, P, B, N, C, O, A) and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The piano part includes a section marked 'COLAR.' at the end. The vocal parts have lyrics: 'Tis false! we know it is not so.' and 'To my sleep, sleep....'. The piano part includes a section marked 'COLAR.' at the end.

SCENE.

A **AKHALZAKEK.**

Allegro. (132 = ♩)

The law for your case makes pro-vision, My child shall be your wife for the

f *mf*

Allegro molto. (156 = ♩)

D **DARINOORA.**

What! his wife?

T **TOUROU.**

What! his wife?

P **THE PRINCE.**

What! his wife?

B **BAMPOORA.**

What! his wife?

N **NED & THE CADE.**

What! his wife?

O **OOLAH.**

But, dear sir, to put it mild, I don't want your

AKHALZAKEK.

rest of your life; Such is the law's de - ci - sion.

What! his wife?

What! his wife?

What! his wife?

Allegro molto. (156 = ♩)

f *mf*

OOLAH.

K He wants her not, he wants her not, he wants her not!

P

B What have I done, O sor - ry lot,

N He wants her not, he wants her not, he wants her not!

C He wants her not, he wants her not, he wants her not!

O He wants her not, he wants her not, he wants her not!

child, As I said, to

K He wants her not, he wants her not,

B He wants her not, he wants her not,

N He wants her not, he wants her not,

C He wants her not, he wants her not,

O He wants her not, he wants her not,

put it mild, I don't want your child, I want her not, I want her

GOLAH.

T he wants her not!
 B he wants her not!
 N he wants her not!
 C he wants her not!
 O not!
 K *f* We shall see, sir. Come, I say! Ca - di, ... do your du - ty *sans* de -

poco piu moderato. THE CAD.
 ay! This gen - tle - man has told you
 Ca-di, do your du-ty *sans* de - lay!
 Ca-di, do your du-ty *sans* de - lay!
 Ca-di, do your du-ty *sans* de - lay!
 (120 =) *mf*
 GOLAH.

Detailed description: This is a page of a musical score, page 156. It features six vocal staves (Tenor, Bass, Soprano, Alto, Oboe, and K) and piano accompaniment. The lyrics are in English and French. The vocal parts have the lyrics 'he wants her not!' and 'not!'. The piano part has the lyrics 'We shall see, sir. Come, I say! Ca - di, ... do your du - ty sans de -'. The piano part also includes the tempo/style change 'poco piu moderato. THE CAD.' and the lyrics 'ay! This gen - tle - man has told you'. The piano part includes the lyrics 'Ca-di, do your du-ty sans de - lay!' and 'Ca-di, do your du-ty sans de - lay!'. The piano part includes the tempo marking '(120 =)' and the dynamic marking 'mf'. The piano part ends with the word 'GOLAH.'.

rightly! 3 The law perforce must bind, So therefore he re -

This gen - tle - man has told you rightly!

This gen - tle - man has told you rightly!

This gen - tle - man has told you rightly!

All. mod. 104 =

DARINOORA.

The law perforce must bind, So I must be re-signed, So I must wed him most po - lite - - - ly.

signed.

OOLAH.

The law perforce must bind, So we must be re-signed, To wed each oth - er most po - lite - - - ly.

FOUR. THE PRINCE, BAM. with SOPRANOS.

The law perforce must bind, So they must be re-signed, To wed each oth - er most po - lite - - - ly.

NEDJEF. with TENORS.

The law perforce must bind, So they must be re-signed, To wed each oth - er most po - lite - - - ly.

f AKHALZKAKEK with BASSES.

The law perforce must bind, So they must be re-signed, To wed each oth - er most po - lite - - - ly.

All. mod. 104 =

OOLAH!

THE CADL.

C 'Tis the or-a-cle Cat - e - gor-i-cal, Most re - li - a-ble, Un - de - ni - a-ble, That brooks no re - sist - ance, that brooks no re - sist - ance. AKHALZKAKEK.

A As the word I've uttered,

C Through your whole ex - ist - ence.

A You must care for her, Toil and spare for her, Wear and tear for her, Do and dare for her, Thro' your whole ex - ist - ence, Through your whole ex - ist - ence.

OOLAH. (Disconsolate.)

O I am cowered, o - ver - pow-ered, I have naught to say, Have it all your way, I'll be gay, so gay,

Since the Ca - di says the la - dy has to be my wife. Hand her o - ver, I'm in clo-ver for the rest of my life.

OOLAH.

mf

sfz

f

00LAH.

dimin.

COLAH.

COLAH.

COLAH.

D Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for me,
 T Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,
 P Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,
 B Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,
 N Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,
 C Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,
 O Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*
 A Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*
 Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her,
 Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*
 Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*
 Is the or - a - cle Cat - e - gor - i - cal, That brooks no re - sist - ance ; Thro' his whole ex - ist - ence He must care for her, *f*



OOLAH.

OOLAH,

1st ending.

D Sorry man and wife, We are link'd for life, We are link'd, ah! we are link'd for life, We are link'd for life, oh! sorry man and wife.

T Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

P Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

1st ending.

B Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

N Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

C Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

O Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

A Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

1st ending.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

1st ending.

Sorry man and wife, They are link'd for life, They are link'd, ah! they are link'd for life, They are link'd for life, oh! sorry man and wife.

OOLAH.

DAR.

A cru - el fate tears us a - sun - der, Yet till my life's last hope goes

p *pp*

poco marcato.

un - der, My love, I vow that I shall be Hence - forth for-

poco piu moderato.

ev - er true to thee. My Ned -

NED.

Dar - i - noo - ra,

p

D
jef, I'll be for - ev - er true to

B
My Oo - lah, I'll be for - ev - er true to

N
I'll be true, ev - er true to

O
My treasure, I'll be ev - er true to

D.C. al Sign.

D
thee, Ah, true, ah, true to thee, to thee.....

B
thee, Ah, true, ah, true to thee, to thee.....

N
thee, Ah, true, ah, true to thee, to thee.....

O
thee, Ah, true, ah, true to thee, to thee.....

ODAP.

2d ending. *Allegretto.*

D linked for life, Oh, sor-ry man and wife. He must care for me, 'Toil and spare for me, Thro' our whole ex - ist -

T linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

P linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

B linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

N linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

C linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

O linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

A linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

linked for life, Oh, sor-ry man and wife. He must care for her, Toil and spare for her, Thro' their whole ex - ist -

2d ending. *Allegretto.*

OOLAH.

DAR., TOU., The PRINCE, BAM., with SOPRANOS.



NED., The CADI, with TENORS.



OOL., AK., with BASSES.



OOLAH.

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano staves (Right Hand, Left Hand, Right Hand, Left Hand). The vocal parts are in a key with two sharps (F# and C#) and have the word "life." written below the first staff. The piano accompaniment is in a key with two sharps and features a strong, rhythmic pattern in the right hand, marked with "fff". The second system continues the piano accompaniment, with the right hand playing a series of chords and the left hand playing a rhythmic pattern. The score ends with a double bar line.

OOLAH.

END OF ACT II.

ACT III. ENTR'ACTE.

Vivo.
f
p
mf
f
p
pp
OOLAH.

No. 17. INTRODUCTION AND WALTZ SONG.

Allegro moderato. (112 = ♩)

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Allegro moderato* (112 = ♩). The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The melody is characterized by eighth-note patterns and triplet figures. The piano introduction is divided into two systems, each with two staves. The first system starts with a forte (*f*) dynamic, and the second system starts with a mezzo-forte (*mf*) dynamic. The piano introduction concludes with a triplet figure in the right hand and a sustained chord in the left hand. The vocal part enters with the lyrics "Ah! the Prince. Fate is pro - pi - tious." The vocal part is written for Soprano, Tenor, and Bass. The Soprano part is marked *f* and the Tenor and Bass parts are marked *f*. The vocal part is divided into two systems, each with three staves. The first system starts with a forte (*f*) dynamic, and the second system starts with a forte (*f*) dynamic. The vocal part concludes with a triplet figure in the right hand and a sustained chord in the left hand.

f SOPRANO.
Ah! the Prince. Fate is pro - pi - tious.

f TENOR.
Ah! the Prince. Fate is pro - pi - tious.

f BASS.
Ah! the Prince. Fate is pro - pi - tious.

f

QOTAH.

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

The first system of the musical score consists of three vocal staves (soprano, alto, and tenor/bass) and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are repeated on each staff. The piano accompaniment features a series of chords and moving lines, with trills marked 'tr' in the right hand.

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are repeated on each staff. The piano accompaniment features a series of chords and moving lines, with trills marked 'tr' in the right hand.

OOLAH

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

THE CADZ.

Come, ye merchants, great and small, Let us see your bargains all, But ere your wares you muster in a wild and dazzling cluster,

Let me of - fer you this small advice: Do not ex - ag - ger - ate the price.

We will show you all that's nice,

We will show you all that's nice,

We will show you all that's nice,

OOLAH,

Mou't de Valse.

.... At the ve - ry low - est price, All that is nice at low - est price.

.... At the ve - ry low - est price, All that is nice at low - est price.

.... At the ve - ry low - est price, All that is nice at low - est price.

Mou't de Valse. (68 = ♩)

ffp *p*

WALTZ SONG.
THE PRINCE.

1. Here is bro - cade with sil - ver fret - work,
2. mere from friend - ly Thi - bet,

Here are scarfs of lus - trous gold, La - ces in rare and maz - y net - work,
Silk from Su - rah, gorgeously fine; Smyr - na and Bas - ra both ex - hib - it

Sat - in shim-mer - ing fold on fold. And here, be - hold this con - stel - la - tion,
Rugs and car - pets of rare de - sign. Ru - bies and pearls, with - out ces - sa - tion,

pizz

Clear, star - like gems, that glint and shine, And pre - cious stones from ev - 'ry na - tion,
Di - a - monds vast, a per - fect mine, Wait - ing to grace the cor - o - na - tion

That in a di - a - dem com - bine. I'll buy, I'll buy, I'll buy, I'll buy,.... I'll
Of some blest hou - ri, all di - vine. I'll buy, I'll buy, I'll buy, I'll buy,.... I'll

buy them all for her be - nign, My heart's own ad - o - ra - tion, For

p

OOLAH.

P her be-nign, My heart's own ad-o-ra-tion..... I'll buy them all for

T He'll buy them all for

He'll buy them all for

He'll buy them all for

He'll buy them all for

poco più f

P her be-nign, My heart's own ad-o-ra-tion, For her be-nign, My heart's own

T her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

her be-nign, His heart's own ad-o-ra-tion, For her be-nign, His heart's own

mf

OOLAH.

P
ad - o - ra - - - - - tion.

T
ad - o - ra - - - - - tion.

ad - o - ra - - - - - tion.

ad - o - ra - - - - - tion.

ad - o - ra - - - - - tion.

P
2. Here is cash -

Fine.

SOPRANO. *1mo tempo. f*

TENOR.

BASS.

Ah! the Prince. Fate is pro- pi- tious,

Ah! the Prince. Fate is pro- pi- tious,

Ah! the Prince. Fate is pro- pi- tious,

1mo tempo.

Fine.

f

OOLAH.

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

Quickly let's encase our ware; Tho' this aid be adven - titious, Still it is a plan de - li - cious, Still it is a

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme ju - di - cious, To make them ap - pear more rare. Ah! the Prince. Fate is pro - pi - tious, Let's pur - sue the

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

scheme de - li - cious, Wrap up our ware.

OOLAH.

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No. 18. DUET.
DARINOORA and OOLAGOO LAH.

OOLAGOO LAH.

1. Mad -

Allegro moderato. (152 = ♩)

ame, it grieves me much to curb you, Or in one pleasure to dis - turb you, But how shall I my liv - ing
since up - on me thus you tram - ple, And will not leave e - ven a sam - ple, Do you not see you'll kill this

DARINOORA.

Well, don't you see, cakes as you bake them, So suit my taste I can't re - sist;
Well, let it stare, you foolish bak - er, I'll leave no cake up - on your shelf;

make, If ev - 'ry cake I bake you take?
place, That ru - in stares us in the face?

If
Then

that's the case, well, go on, take them, And take as ma - ny as you list. Help yourself, help yourself, but leave one as a sam - ple,
I'll become an un - der - tak - er, And my first job shall be my - self. Help yourself, help yourself, help yourself, I'm for - sak - en,

OOLAH.

DAH.

I'll not leave one, I'll not leave one,
I'll not leave one, I'll not leave one,

Just leave me one, one on - ly as a sam - ple, Leave me one, leave but one, leave but
No more I'll bake when my last cake is tak - en. Help your - self, don't leave one, help your -

I'll not leave one, Up - on your plea I tram - - ple, I'll take each cake you bake, I'll take each cake you bake,
I'll not leave one, You bak - er all for - sak - - en, I'll take each cake you bake, I'll take each cake you bake,

one, leave but one, Just leave me one.....
self, take them all, Yes, take them all

Nor will I leave one as sam - - - - ple.
Till the last bak'd cake is tak - - - - en.

Leave me just one cake as sam - - - - ple.
Till the last bak'd cake is tak - - - - en. 2. Well,

mf *f*

OOLAH.

No. 19. DUET.

DARINOORA and NEDJEF.

DARINOORA.

1. Though

(Allegretto. 100 = ♩)

mf

D by a strange caprice of Fate, Two hearts are thwarted in their yearn-ing,
 NEDJEF. pared with us, to tell the truth, DAR You are what one might call de - crep - it ;

NEDJEF.

Although we can't an - ti - ci -
 Your bound'ry line, 'twixt age and

p

D Still this much we are free to state,
 And there - in is our hap - pier state,

N pate youth, The wheel of For - tune, in its turn - ing, And
 youth, So near you al - most o - ver - step it, A

OOLAH

D We both are young and we can wait, And
We both are young and we can wait, And

N from this faith you can - not drive us, We both are young and we can wait, And
state of which you can't de - prive us, We both are young and we can wait, And

D of that right you can't de - prive us, We both are young and we can wait, And of that right you
'tis not like - ly you'll sur - vive us, We both are young and we can wait, And 'tis not like - ly

N of that right you can't de - prive us, We both are young and we can wait, And of that right you
'tis not like - ly you'll sur - vive us, We both are young and we can wait, And 'tis not like - ly

D can't deprive us.
you'll survive us.

N can't deprive us.
you'll survive us.

NEDJEE.

2. Com-

OOLAH.

No. 20. QUARTETTE.

Darinoora, Bampoora, Olah and Akhalzkakek.

Recit.
DARINOORA.

My Dar - i - noor-a, heart's de - light, fare-well, No more beneath thy beau-ty's light I

Andantino.

Piano. *mf*

dwel; By Prince's or-der from my love I am part - ed, I wander forth a - lone, a - lone and broken-heart-

ed.
Moderato.

I'll wander on, and on, and on, and on, Up -

on a journey end and aim - less, No goal in view, now thou art gone; A pil - grim wea-ry, lost and

DARINOORA.
 D name - less. What goal for me now

BAMPOORA.
 B He'll wander on, and on, and on.

OOLAH.
 O He'll wander on, and on, and on, He'll wander on, and on, and on.

AKHALZKAKEK.
 A He'll wander on, and on, and on, He'll wander on, and on, and on.

mf

D thou, Now thou art gone?.... I'll wander on, and on,.... and on.

B He'll wander on, and on,.... and on.

O He'll wander on, and on,.... and on.

A He'll wander on, and on,.... and on.

f *pp* *mf* *p*

OOLAH.

D I'll brave the heat, I'll brave the cold, Thy

B (with sobs.) He'll brave the heat, He'll brave the cold,

O He'll brave the heat, He'll brave the cold,

A He'll brave the heat, He'll brave the cold,

D face with-in my heart I'll hold Through heat and cold. I'll wan-der on, and on, and

B How sad!

O How sad!

A How sad!

a tempo piu lento.

POLAR.

D on, and on, Nor heed the sun - rise or the set - ting, And pray, when all of hope is gone, That

B

O

A

D I, for- got, may learn for- get - ting.

B *mf* He'll wander on, and on, and

O *mf* He'll wan- der on, and on, He'll wander on, and on, and on, and

A He'll wan - der on, and on, and on, He'll wander on, and on, and

D Now hope and love and all are gone, are gone, I'll wan - der

B on, he'll wan - der

O on, he'll wan - der

A on, he'll wan - der



D on, and on, and on.

B on, and on, and on.

O on, and on, and on.

A on, and on, and on.



OOLAH.

No. 21. TRIO.

The Oolah, Tourouloupi and Bampoora.

Con spirito.

Piano. *f*

OOLAH.
TOUROULOPI.
BAMPOORA.

1. When you long have been sus-pect - ed Of a crime you did - n't
 2. I'm ex-ces - sive - ly de-light - ed To have o - pened all their
 3. Let the wed - ding bells go ring - ing For the Oo - lah and his

p

do, With your heart-strings vi - vi - sect - ed By an un - re - lent - ing few; 'Tis a
 eyes, And that you should be ex-ci-ted Is by no means a sur-prise; For I
 bride, Let the gates of joy be swing - ing O - pen far and o - pen wide; Let his

mo - ment most ec-stat - ic When you've laid sus - pi - cion low, And you cry in tones em -
 share in your con-vic - tion And the pleas - ure well I know, Of es - tab - lish - ing the
 oth - er brides be net - tled, He'll no more a - wed - ding go, When he's mar - ried me he's

O phat-ic, Bless your heart, I told you so! 1. And you cry in tones em-phat - ic, Bless your heart, I told you so!
 2. Of es - tab - lish - ing the dic-tion, Bless your heart, I told you so!
 3. When I've married her I'm set-tled, Bless your heart, I told you so!

T diction, Bless your heart, I told you so! 1. And you cry in tones em-phat - ic, Bless your heart, I told you so!
 2. Of es - tab - lish - ing the dic-tion, Bless your heart, I told you so!
 3. When he's married her he's set-tled, Bless your heart, I told you so!

B settled, Bless your heart, I told you so! 1. And you cry in tones em-phat - ic, Bless your heart, I told you so!
 2. Of es - tab - lish - ing the dic-tion, Bless your heart, I told you so!
 3. When he's married me he's set-tled, Bless your heart, I told you so!

TOUROLOUPI.

Let the winds of Heav-en bear it, Let the deepest caverns know; Let the

BAMPOORA.

Let the winds of Heav-en bear it, Let the deepest caverns know; Let the

OOLAH.

Let the winds of Heav-en bear it, Let the deepest caverns know; Let the

OOLAH,

birds who twitter share it, Pass the signal to and fro. Off he casts the weary fet-ter, Bids de-fi-ance to the foe, He's so

birds who twitter share it, Pass the signal to and fro. Off he casts the weary fet-ter, Bids de-fi-ance to the foe, He's so

birds who twitter share it, Pass the signal to and fro. Off I cast the weary fet-ter, Bid de-fi-ance to the foe, I'm so

1st & 2d ending. 3d ending.

good he can't be bet-ter, Bless your heart, I told you so. heart, I told you so.

good he can't be bet-ter, Bless your heart, I told you so. heart, I told you so.

good I can't be bet-ter, Bless your heart, I told you so. heart, I told you so.

Sva...

THE END.

OOLAH.